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The February 10, 2017 student matinee of Cendrillon will feature excerpts from the ballet, open set changes, live orchestra, and introductions by PNB artistic staff. The performance will begin at 11:45am and will last one hour with no intermission.

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This study guide was created by Pacific Northwest Ballet’s Community Education staff for use by teachers and students attending the student matinee of Cendrillon. Reproduction of this guide in its entirety is allowed and encouraged. For questions, call 206.441.2432.
Attending a Ballet Performance

Going to the theater for ballet is similar to going to a movie:

- The lights will dim before the performance begins, and the theater will remain dark during the ballet.
- Audience members are expected to sit quietly in their seats.
- Photography and video recording are strictly prohibited. In addition to being distracting to the dancers and other audience members, Cendrillon is copyrighted material.
- Cell phones and electronics should be turned off when you enter the theater.
- There is no intermission. Please use the restroom prior to the performance.

However, unlike the movies:

- There is no talking in ballet. The story is told through movement, music, costumes, and sets.
- Ballet is performed live. There are no second takes and dancers can react to the audience!
- Let the dancers know you appreciate their hard work! Clap when you enjoy something, laugh if something is funny, and give a standing ovation at the end if it was amazing.
- McCaw Hall is a big theater—nearly 3,000 seats!
- At the end of the performance, the dancers take a bow. This is a curtain call.
- Some people make their visit to the ballet a dress-up occasion; others dress casually. Wear something you are comfortable in.

Most Importantly:

- Enjoy the movement, music, sets, costumes—and HAVE FUN!
About Pacific Northwest Ballet

Founded in 1972 and led by Artistic Director Peter Boal, Pacific Northwest Ballet (PNB) is one of the largest and most highly-regarded ballet companies in the United States. PNB is also home to one of the United States’ top ballet training schools—Pacific Northwest Ballet School.

PNB dancers are full-time professional dancers. The Company is comprised of 47 dancers—21 men and 26 women. The Company dances over 100 performances each year at McCaw Hall in Seattle and on tour. The PNB Orchestra, consisting of 56 professional musicians, accompanies these performances. PNB dances many types of ballets, including story ballets like Cendrillon, as well as dances that are shorter, don’t have stories, or are performed barefoot.

Founded in 1974, Pacific Northwest Ballet School, under the direction of Francia Russell since 1977 and now under Mr. Boal’s direction, is nationally recognized as setting the standard for elite ballet training and offers a complete professional curriculum to nearly 1,000 students.

PNB’s Community Education Department provides dance education in the greater Seattle area and reaches more than 22,000 adults and children each year through student matinees, in-school residencies, professional development for teachers, and other community-based programs.
A Dancer’s Day

The dancers at Pacific Northwest Ballet are professionals. This means dancing is their job. Their work is to dance, rehearse, and perform ballets. No day is ever the same, but most days follow a similar routine. For more about PNB dancers, visit:
http://www.youtube.com/user/pacificnwballet

Dancers make a serious commitment at a young age. Most dancers train at least 10 years before becoming a professional; careers usually last less than 20 years.

8:30 - 9:00am: Arrive
Dancers arrive early in order to change into ballet clothes, stretch, and prepare for a full day of dancing.

9:15 - 10:45am: Class
The Company starts each day with a ballet class. Class starts with warm-up exercises at the barre, followed by longer combinations that move around the room.

11:05 - 2:00pm: Rehearsal
2:05 - 3:00pm: Break
3:05 - 6:00pm: Rehearsal
During rehearsal, dancers learn what will be performed on stage. Rehearsals are usually for smaller groups.

7:30pm: Performance
On performance days, dancers start their day later. Once they arrive at the theater, they prepare by putting on costumes and makeup, and warming up.
About Cendrillon

Jean-Christophe Maillot’s Cendrillon was created for Les Ballets de Monte-Carlo in 1999. 2017 marks the PNB Premiere of Cendrillon, making it the second Maillot ballet acquired by PNB, the first being Roméo et Juilette.

While based on the Charles Perrault fairy tale Cinderella, Maillot does away with some of the familiar details: the fireplace, pumpkin, and glass slippers. Instead of glass slippers, Cinderella’s bare feet are dipped in gold glitter. Other differences in the ballet involve the characters of Cinderella’s mother and father, who are more central, and the Fairy (usually known as the Fairy Godmother in the traditional Cinderella story), who is Cinderella’s mother coming back to guide and watch over her.

Using simple, unadorned sets and detailed, space-defining lighting, a world is created in which we are invited into the emotions and inner workings of the characters and their complex relationships. Maillot’s choreography and interpretation allows a fresh look at a familiar story.
The story of Cendrillon

**Sections noted in red will be performed at the student matinee on February 10, 2017. Subject to change.**

**Prologue**

We meet Cinderella as she is alone and consumed by sadness. Memories of her mother and father surround her as well as images of lost family happiness and love. A shared anguish remains with Cinderella and her father after the death of her mother.

**ACT I**

**Scene 1: Cinderella’s house**

As we are brought back to the present, Cinderella, holding in her arms the dress her Mother was wearing for her last ball, remains sad. Her Father, remarried and with his new family, is not quite the same. Distressed, he hesitates between the desire to protect Cinderella and giving in to his demanding new wife. Cinderella experiences rejection, ill will, and cruelty with her Stepmother and her Stepsisters. A strange messenger comes to put an end to the two Sisters’ quarrels - she brings an invitation to a ball from the Prince.

**Scene 2: Cinderella’s house**

Two whimsical characters, the Pleasure Superintendents, assist the Sisters and Stepmother in preparing for the festivities. They bring ball dresses, exhibited on four mannequins. The Sisters and the Stepmother take great care getting ready, yet in their impatience and greed, they rush to grab the dresses and look at themselves in rapture in front of large, distorting mirrors. Cinderella is aware of the invitation to the ball, but her new family makes fun of her and sends her back to her lentil dish and chores. The Sisters and Stepmother go to the ball, satisfied.

**Scene 3: Entrance of Prince Charming**

The young, charming Prince appears, in the company of his Friends, as a young man blessed with luck, but little maturity. A touching character, he tries to give meaning to his life by small pleasures, which disappoint him as soon as they are satisfied. Both Pleasure Superintendents are busy with preparations for the ball.

**Scene 4: The story within the story**

A Fairy, a ghost-like reminder of Cinderella’s mother, takes the young girl away from her chores and tells her the story of *Cinderella*. The four Mannequins and two Pleasure Superintendents perform the caricatured story for an amused Cinderella.
Cinderella puts on the dress her Mother was wearing at her last ball and is transformed. Her glittered foot comes out of the lentil dish—a magical image, but also a warning from the Fairy to remain simple. Glitter and extravagance are fragile and volatile. They will lose their appeal and power if Cinderella forgets who she is.

**Scene 5: Vision of the ball**
The Fairy prepares Cinderella for her entrance into the world, showing her a vision of the ball.

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**ACT II**

**Scene 6: The Ball**
The Pleasure Superintendents, Fairy, Step-Sisters, Stepmother, and Cinderella’s Father all arrive at the ball. The Prince makes his entrance along with his Friends, although he does not show much interest in the festivities. In turn, the Stepmother and Sisters try in vain to capture the Prince’s affections. The arrival of a stranger is announced to the Prince. Fascinated, the Prince feels that something important is about to happen. Cinderella’s Father looks disturbed—he recognizes his first wife in the Fairy. Cinderella enters and the Prince, spell-bound, kneels before her and discovers love and humility. Cinderella and the Prince dance a pas de deux (dance for two), which echoes the one of Cinderella’s Mother and Father.

**Scene 7: Midnight**
Cinderella is entranced by the extravagance and madness of the ball. The Fairy, concerned that Cinderella might lose herself in it all, appears to bring Cinderella back on the right path. At the top of the stairs by which Cinderella escapes, her bare foot appears in the light—the only trace of Cinderella left at the palace.

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**ACT III**

**Scene 8: Prince Charming’s travels**
Using a sketch of Cinderella’s foot, the Prince and his Friends set off to find the beautiful, unknown girl. The Prince travels through distant lands and although tempted by beauty, he continues his search for Cinderella. The Fairy appears to guide him to Cinderella.

**Scene 9: Cinderella’s house**
The Prince arrives at Cinderella’s house. The Sisters, excited by another chance with the Prince, attempt to win him over. But he discovers that underneath bandages, their feet are bruised and battered, not the feet of his beloved Cinderella. Cinderella’s foot is unveiled and the Prince recognizes her at once.

**Scene 10: Epilogue**
The Father rejects his new wife and joins Cinderella’s Mother/Fairy, dancing in love again.
About the Artists

Choreography: Jean-Christophe Maillot

Jean-Christophe Maillot was born in 1960 in Tours, France. He studied dance and piano at the Conservatoire National in Tours before joining Rosella Hightower’s International School of Dance in Cannes. In 1977, he won the Prix de Lausanne and in 1978 he was invited to join the Hamburg Ballet, where director John Neumeier created principal roles for him in many works. In 1983, Maillot was appointed choreographer and director of the Ballet du Grand Theatre in Tours, subsequently one of France’s National Choreographic Centres. He choreographed some twenty ballets for this company, and in 1985 he founded the festival Le Chorégraphique. In 1992, he was awarded the title of Chevalier de l’Ordre des Arts et des Lettres by the French Minister of Culture, Jack Lang. In 1993, H.R.H. the Princess of Hannover invited Maillot to become director of Les Ballets de Monte Carlo. As principal choreographer for a company of fifty dancers, he has created more than 28 ballets, such as Vers un pays sage (1995), Roméo et Juliette (1996), Cendrillon (1999) La Belle (2001), Le Songe (2005), Altro Canto (2006), Faust (2007) and LAC (2011). Several of these works are now included in the repertoires of major international ballet companies. In 2009, he developed the content and coordinated the Centenary of the Ballets Russes in Monaco, which would see over 50 companies and choreographers pass through the Principality in one year, and provided entertainment for 60,000 audience members.

Composer: Sergei Prokofiev

Sergei Prokofiev (1891–1953) was a leading Soviet composer and brilliant pianist. He left Russia in 1918 and lived in Germany and Paris for the next sixteen years, with frequent trips to America for concert appearances. In 1934, he settled in Moscow and composed prolifically until his death. In addition to the score for Cinderella, which he composed in 1943, some of his best known works are the ballet scores Romeo and Juliet and Prodigal Son; the opera The Love for Three Oranges; the children’s classic, Peter and the Wolf; the film score and cantata for Alexander Nevsky; and Classical Symphony.
About the Artists (cont.)

Costume Design: Jérôme Kaplan

Born in Paris in 1964, Jérôme Kaplan studied scenic design at the École de la Rue Blanche. Following graduation in 1987, he designed sets and costumes for Rossini’s Barber of Seville, Massenet’s Don Quichotte, and Vivaldi’s Montezuma, all directed by Ariel Garcia Valdes. He also designed costumes for Benjamin Britten’s L’Arche de Noë and Journal d’un usager de l’espace for Bastille Opera. In 1991, Mr. Kaplan met Jean-Christophe Maillot and has since designed sets and costumes for many of the choreographer’s works for Les Ballets de Monte-Carlo, such as L’Enfant et les sortilèges, Roméo et Juliette, Cendrillon (Cinderella), Casse-Noisette Circus, Oeil pour Oeil (Eye for Eye), and Scheherazade. He has also designed for National Ballet of China, Strasbourg Opera, Shanghai Ballet, Finnish National Ballet, Cairo Opera Ballet, Korean National Ballet, Northern Ballet of Leeds, and Royal Opera of Stockholm, among others. In 2010, he created sets and costumes for Alexei Ratmansky’s Don Quixote for Dutch Nationale Ballet and for Christopher Wheeldon’s Sleeping Beauty for Danish Royal Ballet. In 2011, Mr. Kaplan designed the sets and costumes for Alexei Ratmansky’s Lost Illusions for the Bolshoi, which received the 2012 Golden Mask Award for Costume Design. In 2014, he created scenic and costume designs for Pacific Northwest Ballet’s Giselle.

Scenic Design: Ernest Pignon-Ernest

Born in 1942 in Nice, France, Ernest Pignon-Ernest, is a Fluxus and Situationist artist. His painting, drawing, and serigraph installation work has been transferred onto city walls and telephone booths around the world for thirty years. These images become part of the urban architecture accepted by the local population and are protected against deterioration. Mr. Pignon-Ernest rejects art created for exhibitions and museums, describing his work as a way to capture the essence of a place, based in history and memories, as well as in light and space. He has collaborated frequently with Jean-Christophe Maillot, designing the scenery for ballets such as Cendrillon, Roméo et Juliette, La Belle, Le Songe, and LAC.
Discussion Topics

Movement:

**Pre-performance Discussion:**
Describe ballet as a way to communicate stories, ideas, and feelings without using words. Ask them how they can tell if someone is angry, happy, sad, or frightened just by walking into a room. Share the story of Cendrillon.

**Pre-performance Questions:**
- What kinds of movements might correspond with emotions such as love, anger, happiness, or sadness?
- Would these movements be fast or slow? Sharp or smooth?
- Do you expect to see steps and movements that are classical or contemporary?

**Post-performance Questions:**
- How did the choreography communicate various emotions?
- Were there any parts of the choreography that were confusing to you? Why?
- Were there any movements that repeated (creating a theme)?
- Can you create a short movement sequence inspired by what you saw?

Costumes:

**Pre-performance Discussion:**
Costumes are important because they help identify the characters in the story. Without words, audience members can rely on costuming to distinguish characters even before they begin dancing. Each piece helps define a character and adds to the setting. Some dancers will perform multiple parts and change costumes several times.

**Pre-performance Questions:**
- What kinds of costumes do you expect to see in Cendrillon?
- How long would it take to make so many costumes? *(about one year)*
- What kinds of materials/considerations are important for dance clothing?
- Why do you think it is important for dancers to wear tights?

**Post-performance Questions:**
- What different types of costumes did you see?
- How would you describe the style?
- How did the costumes help tell the story?
- What colors did you see in the costumes?
- Which costumes would it be easiest to dance in? The most difficult?
Music:

Pre-performance Discussion:
Remind students that music is all they will hear at the ballet. Dancers tell the story with movements, not words. Ballet relies heavily on musical cues - helping the dancers remember choreography and stay together. You may also play short musical excerpts from Cendrillon for students (see Resources, page 13).

Pre-performance Questions:
- How can music tell you when something scary or exciting happens in a movie?
- What kind of music do you expect to hear during Cendrillon?
- Why is music important for a ballet performance?
- Does anyone in your class play a musical instrument? Which one(s)?

Post-performance Questions:
- How was the music different in each scene? The same?
- What instruments did you hear?
- How did the music foreshadow or mimic plot development?

Sets and Lighting:

Pre-performance Discussion:
Cendrillon is based on a famous fairy tale with various settings. The sets in this production are simple, with an emphasis on the lighting. Rather than detailed set pieces for each scene, simple set pieces and stairs are arranged in a way that suggests settings. The lighting helps create mood and scene changes.

Pre-performance Questions:
- How many different settings are there in the story? (a house, the ball...)
- What kinds of considerations might set designers need to make for ballet?
- How could lighting change the mood on stage?

Post-performance Questions:
- What did the sets look like? What types of scenery did you notice?
- How did the set design coordinate with the costume design?

Additional Post-performance Questions:
- Did all of the elements work together to create a successful performance?
- If you were the choreographer, how would you do it? What elements would you keep the same? What would you change?
Resources

LITERATURE:

The Fairy Tales of Charles Perrault
ISBN: 1515045056
By Charles Perrault; Illustrated by Walter Crane

Cinderella
ISBN: 0735814864
By Charles Perrault; Illustrated by Loek Koopmans

Cinderella stories from around the world:

Rough Face Girl
ISBN: 0698116267
By Rafe Martin; Illustrated by David Shannon

Cendrillon: A Caribbean Cinderella
ISBN: 0689848889
By Robert D. San Souci; Illustrated by Brian Pinkney

Yeh-Shen: A Cinderella Story from China
ISBN: 0698113888
By Ai-Ling Louie; Illustrated by Ed Young

Doñita: A Cinderella Tale from the Mexican Tradition
ISBN: 1885008430
By Jewell Reinhart Coburn; Illustrated by Connie McLennan

MUSIC:

Listen and Purchase Online:
London Symphony Orchestra
30 second clips available free online
https://www.amazon.com/Prokofiev-Cinderella-Cendrillon-Symphony-Classical/dp/B000002SCN/

Support PNB! Link to Amazon.com through PNB’s website and PNB will receive up to 8% of the purchase price. More information at https://www.pnb.org/support/amazon/

BEHIND THE SCENES:
Visit the PNB website for webcasts, photos, rehearsal videos, and behind-the-scenes information: https://www.pnb.org/Season/16-17/cendrillon/

Additional Activities:
Visit the PNB Webpage for Teachers at http://www.pnb.org/Community/Teacher/ for:

- Additional movement activities and lessons
- Dance vocabulary activities
- A behind-the-scenes study guide
- Scheduling in-school workshops
- Professional development workshops
- PNB Teacher Discount for performance tickets
- Field Trips to PNB studios

For more information or questions, please contact PNB’s Community Education Department: 206.441.2432 or education@pnb.org
PNB Community Education Programs are committed to serving ALL members of the community. We believe every child and adult has the ability and merit to dance. Programming is inclusive, regardless of race, national origin, disability status, socioeconomic status, sexual orientation, or gender.

For more information about PNB Education Programs:
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